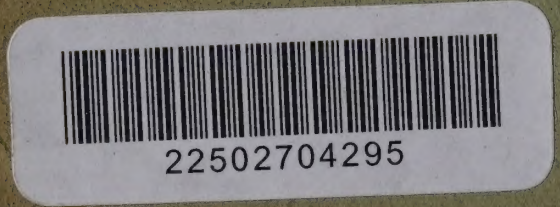
BOARD OF EDUCATION.

A BRIEF GUIDE, WITH PLANS AND ILLUSTRATIONS, TO THE BETHNAL GREEN MUSEUM.

LONDON:
PRINTED FOR HIS MAJESTY'S STATIONERY OFFICE.
1910.

PRICE THREE HALFPENCE.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MARBLE STATUE.

VENUS.

After Canova.

Dixon Bequest. No. 1269—1886.

See page 6.

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PRINTED FOR HIS MAJESTY'S STATIONERY OFFICE,
BY EYRE AND SPOTTISWOODE, LTD.,
PRINTERS TO THE KING'S MOST EXCELLENT MAJESTY.

The Bethnal Green Museum is open **Free Daily**, except on Good Friday and Christmas Day.

On MONDAYS, THURSDAYS, and SATURDAYS, from 10 a.m. till 10 p.m.

On TUESDAYS, WEDNESDAYS, and FRIDAYS, from 10 a.m. till 4 p.m. in January, November and December; till 5 p.m. in February and October; and until 6 p.m. from March to September, inclusive.

On SUNDAYS from 2 p.m. till 4 p.m. in January, November and December; till 5 p.m. in February and October; till 6 p.m. in March, April and September; and until 7 p.m. in May, June, July and August.

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BETHNAL GREEN MUSEUM.

The structure which now houses the collections of the Bethnal Green Museum originally formed part of the Museum at South Kensington, now the Victoria and Albert Museum, and found its way to the present site under the following circumstances :—

The early collections at South Kensington were exhibited in a temporary iron and wood structure, which in 1860 it was decided to replace gradually by more permanent buildings. By the year 1865 the larger part of the temporary structure had been superseded, and the proposal was then made that the buildings which were no longer required for South Kensington might be utilised for the foundation of three Local Museums in the North, the East, and the South of London. Accordingly offers were made to representatives at those localities to divide the buildings among them. To these overtures practically only one response was made. In East London the late Sir Antonio Brady, acting on behalf of a Committee, offered to purchase, and to present to the Government for the purpose of founding a Museum, a very suitable and valuable freehold site at Bethnal Green, comprising about $4\frac{1}{2}$ acres of land which had been given for the benefit of the poor of the district during the reign of King Charles II., and was held in trust for them. This proposal was accepted, and the land was acquired by the Committee by the means of a special Act of Parliament. The greater part of the temporary iron building was then brought to this site, and re-erected in a more permanent manner in accordance with plans prepared under the direction of the late Major-General Scott, C.B. Early in 1872, the building of this Branch Museum having been completed, the Collections of Food and of Animal Products were brought thither from South Kensington, and the valuable art treasures belonging to the late Sir Richard Wallace, Bart., which have since been bequeathed to the nation, were lent for exhibition there. When these collections had been arranged, the Museum was opened in state, on behalf of Her Majesty Queen Victoria, by H.R.H. the Prince of Wales, afterwards H.M. King Edward VII., accompanied by the Princess on the 24th of June.

In the upper part of the lateral walls are inserted panels of red and white mosaic, representing the operations of man in connection with the production of his food, as well as the sciences which he studies and the industrial arts which he practises. These were designed by the late F. W. Moody, and executed by pupils of the National Art Training School, now the Royal College of Art at South Kensington.

The principal Loan Collections exhibited in this Museum since the opening have been as follows :—

Year.	Collection.	Lender.
1872	Works of Art - - -	Sir Richard Wallace, Bart.
1874	Anthropological Collection.	General Pitt-Rivers.
	Peruvian Antiquities -	Consul Hutchinson.
	Paintings, Porcelain, and other Works of Art.	Trustees of Mr. W. Cosier.
	Greek Vases - - -	Mrs. E. C. Hamilton Gray.
1875	Ivory Carvings - -	Right Hon. W. E. Gladstone.
	Paintings - - -	Hon. W. F. B. Massey-Mainwaring, M.P.
	,, - - -	Miss James.
	Various Works of Art -	Mr. Isaac Falcke.
	Oriental Porcelain - -	Sir A. Wollaston Franks, K.C.B.
	Pottery and Porcelain -	Mr. R. H. Soden Smith.
	Porcelain - - -	Lord and Lady Carrington.
1876	Indian Presents - -	H.M. King Edward VII.
	Paintings - - -	Trustees of Dulwich Gallery.
	,, - - -	Lieut.-Col. J. Moore-Brabazon.
1877	,, - - -	Mr. G. Boulton.
1878	,, - - -	Lieut.-Col. Maitland Crichton.
	,, - - -	Miss Adelaide Yates.
	Chinese and Japanese Objects.	Sir Walter Medhurst.
	Special Loan Collection of Decorative Furniture	Various Contributors.
1879	Paintings - - -	Mr. W. Arbuthnot.
	,, - - -	Mr. Kenneth Muir Mackenzie.
1880	,, - - -	Mr. Robert Barclay.
1881	,, - - -	H.R. and I.H. the Duchess of Edinburgh.
	,, - - -	Mrs. E. Purdy.
1882	,, - - -	The Marquis of Bute, K.T.
1883	,, - - -	Mr. W. C. Quilter, M.P.
1884	,, - - -	Mr. C. Lucas.
	,, - - -	Miss E. Magrath,
	Silver Plate - - -	Mr. Joseph Bond.
	Japanese Objects - -	Mr. F. Y. Edwards.
1885	Paintings - - -	Trustees of the National Portrait Gallery.
1888	The Jubilee Presents -	H.M. Queen Victoria.
	Works of Art - - -	Hon. W. F. B. Massey-Mainwaring. M.P., and Mrs. Massey-Mainwaring.
1892	Italian Objects - -	Mrs. Drake.
1893	Spanish Glass and Pottery	Señor Juan F. Riaño.
1894	Textiles - - -	Major W. J. Myers.

Year.	Collection.	Lender.
1896	Continental Porcelain -	Sir A. Wollaston Franks, K.C.B.
	Special Loan Collection of English Furniture and Silks of the 17th and 18th centuries.	Various Contributors.
	Paintings purchased out of the funds of the Chantrey Bequest.	President and Council of the Royal Academy.
1897	Collection of Boots and Shoes.	Various Contributors.
1899	Pottery and Porcelain -	Mr. Henry Willett.
1901	Presents given to Duke Alfred of Saxe-Coburg, when Duke of Edinburgh, during his voyage round the world in H.M.S. "Galatea," 1867–1871.	H.M. King Edward VII.
1902	English Pottery and Porcelain.	Mr. W. S. Salting.
1904	Paintings - - -	Mr. R. E. Tatham.
1905	English Pottery and Porcelain.	Mrs. W. S. Salting.
1906	Eastern Art objects -	Lord Curzon of Kedleston.

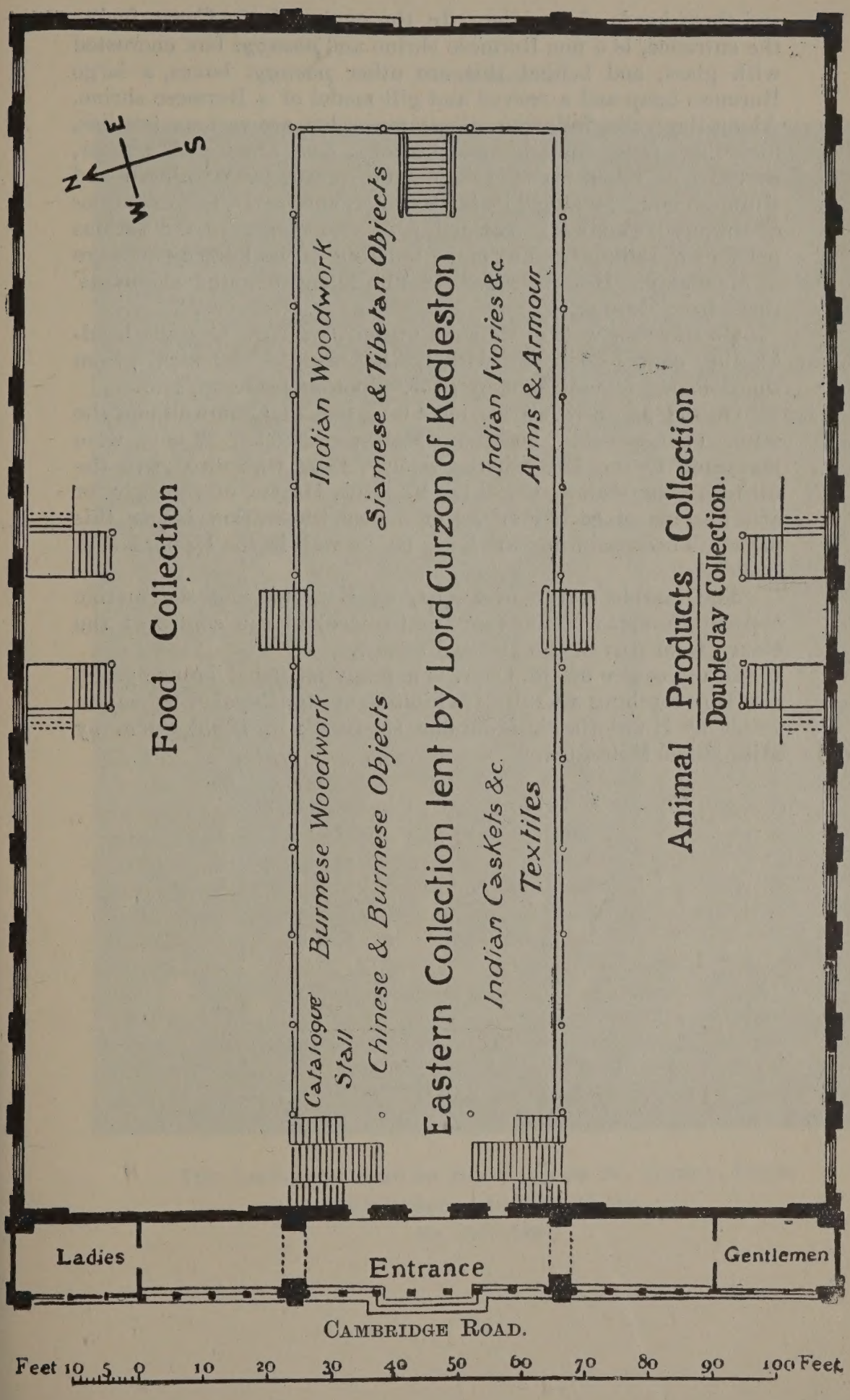
THE CENTRAL COURT.

This court is entered through a pair of large wrought-iron gates of Prussian manufacture, which were shown at the Paris Exhibition of 1867. The floor, which consists of tiles with a mosaic of black and white marble made by female convicts at Woking Prison, is occupied by a

Collection of Eastern Art Objects

lent by Lord Curzon of Kedleston. The objects in the cases on the right comprise two trumpeters' coats richly embroidered in gold, a trumpet with banderoles, and a herald's tabard, used at the Delhi Coronation Durbar, held by Lord Curzon as Viceroy, on 1st January 1903, while on the wall near by are a painting of the state entry into Delhi, December 29th, 1902, and various other memorials of that historic ceremony. In other cases are Indian silver address-caskets, silver furniture, jewellery, embroidered cases for addresses, ceremonial garlands and ornaments, furniture inlaid with ivory and brass, carved ivories, caskets and other objects in sandalwood, an interesting group of old Indian metal objects found at Coimbatore, a mixed case of Jaipur and other enamels and jade,* and then a case containing chiefly Nepalese brasswork. On the north side are a varied collection of Tibetan objects chiefly in metal, among which are some of the most interesting exhibits in the collection, Siamese faience made at Chantabun, and Siamese encrusted woodwork, Burmese women's garments and materials, a large case of Indian carved furniture, then Burmese carved and lacquered woodwork, including an ornamental steering chair, and ivory carvings from Moulmein, gold and silver work, including a model of the Shway Dagôn Pagoda at Rangoon, Chinese pottery, Chinese enamels, and a curious and decorative carved and gilt memorial tablet, Soochow lac, and Chinese bronzes, these last being mostly taken from Boxers' houses during the relief of Pekin in 1900. The last case contains a few miscellaneous objects and some very fine specimens of Graeco-Buddhist stone carvings from Gandhara, representing the Birth and Death of the Prince Gautama,

* Jade is an exceedingly hard stone, found chiefly in China, New Zealand, and some other localities, and can be cut only by means of corundum (ruby and sapphire). The material is so difficult to carve that a good-sized vase or bowl with deep under-cutting would occupy almost the lifetime of the worker. The Chinese alone work this substance in high relief; Indian work is always slighter. Jade forms an effective ground for the inlay of gems in gold setting, and is much used in India for that purpose.


N
E
S
W
Food Collection
Eastern Collection lent by Lord Curzon of Kedleston
Catalogue Stall
Burmese Woodwork
Chinese & Burmese Objects
Indian Woodwork
Siamese & Tibetan Objects
Indian Caskets &c.
Textiles
Indian Ivories &c
Arms & Armour
Animal Products Collection
Doubleday Collection.
Ladies
Entrance
Gentlemen
CAMBRIDGE ROAD.
Feet 10 5 0 10 20 30 40 50 60 70 80 90 100 Feet

and three heads of Buddha. In the centre of the Court, facing the entrance, is a fine Burmese shrine and *poongyi* box encrusted with glass, and behind this are other *poongyi* boxes, a large Burmese lamp and a carved and gilt model of a Burmese shrine. Along the walls, following the same order, are various textiles, including saris, embroideries, kincobs, &c., arms and armour, carved and inlaid woodwork, chiefly screens, old Chinese and Burmese gongs, a long Tibetan trumpet, and lastly, fine examples of Burmese woodwork, consisting of two doorways and various portions of railing from a ruined building in the Palace enclosure at Mandalay. Here also are six fine silver-mounted elephants' tusks from Burma.

On the east wall is shown a model of a New Georgia head-hunting canoe, decorated with mother-of-pearl and shells, from the Solomon Islands, lent by F. J. Wootton Isaacson, Esq.

On the left are two marble busts, one of Cromwell and the other of Garibaldi, both by Matthew Noble. They were presented by the late Charles Seeley, Esq., who also gave the thirteen water-colour paintings by Louis Haghe, of the exterior and interior of St. Peter's, Rome (*see* illustration facing this page). These paintings are hung on the wall in the Upper North Gallery.

The marble statue of Diana, by Benzoni, and the marble copy of Canova's Venus (*see* frontispiece) in the centre of the Court, form part of the Dixon Bequest.

In the centre of the Court is a finely modelled bronze group "A Boy catching a Crab" (exhibited at the Royal Academy in 1893) by Henrietta S. Montalba (b. 1856 : d. 1893),—lent by Miss Hilda Montalba.

THE LEFT-HAND SIDE OF THE NAVE OF ST. PETER'S, ROME.
Water Colour. By Louis Haghe.
No. 310—1886.

THE LOWER GALLERY—NORTH SIDE.

The short flight of stairs on the left, close to the entrance, leads to

The Food Collection.

This was formed at South Kensington in 1857, and was removed to its present position on the opening of this Museum in 1872. In general terms, its object is to illustrate the nature and sources of the food in daily use. The specimens are supplemented and explained by large framed labels and diagrams displayed throughout the Gallery. In examining the Collection, the visitor will find the chemical analyses of the various elements composing the human body, and the chemical analyses of various food substances.

I.—The Composition of the Human Body.

According to Professor A. H. Church, F.R.S.,* the following 16 elements are to be found in the body of "a man in perfect "health, 25 to 30 years of age, 5 ft. 8 in. in height, and "weighing 11 stone, or 154 pounds." Of these 16 elements 5 are gases, 7 are metals, and 4 "solids."

Name and Class.	Weight.		
	lbs.	ozs.	grs.
Oxygen, gas	109	0	335
Carbon, solid	18	10	150
Hydrogen, gas	14	3	150
Nitrogen, gas	4	14	0
Phosphorus, solid	1	12	25
Sulphur, solid	0	8	0
Chlorine, gas	0	4	150
Fluorine, gas	0	3	300
Silicon, solid	0	0	14
Calcium, metal	3	13	190
Potassium, metal	0	3	340
Sodium, metal	0	3	217
Magnesium, metal	0	2	250
Iron, metal	0	0	65
Manganese, metal, Copper, metal	Minute quantities.		

These elements do not exist in the body in a purely isolated condition, but compounded with one another in varying propor-

* See Professor Church's Handbook on Food, from which most of this account is taken.

tions, and these compounds, the chief of which are 17 in number, are as follows :—

Name.	Place in the Human System.	Weight.		
		lbs.	oz.	grs.
Water	Everywhere	109	0	0
Albumen	In muscle and secretions	16	8	0
Phosphate of Lime	Everywhere, chiefly in bones and teeth.	8	12	0
Fat	Everywhere	4	8	0
Ossein or Collagen	In bones and connective tissues.	4	7	350
Keratin	In true skin, outer skin, hair, nails.	4	2	0
Cartilagin	In the cartilages	1	8	0
Hæmoglobin	Gives red colour to the blood	1	8	0
Carbonate of Lime	In bone	1	0	350
Neurin	In brain, nerves, &c.	0	13	0
Fluoride of Calcium	In bones and teeth	0	7	175
Phosphate of Magnesia	Ditto	0	7	0
Chloride of Sodium (common salt).	Everywhere	0	7	0
Cholesterin, &c.	In brain, muscle, and liver	0	3	0
Sodium (Sulphate, Phosphate, and Organic salts of).	All liquids and tissues	0	2	107
Potassium (Sulphate, Phosphate, and Chloride of).	Ditto	0	1	300
Silica (earth of flints)	In hair, skin, and bone	0	0	30

These compounds do not remain permanently in the body; they undergo changes which make their continuous expulsion from the system a necessity of healthy life, and it is calculated that thus, in the course of 40 days, as much exhausted material is carried away as equals the total weight of the body. To supply this waste, and also to produce heat and force, makes the repeated consumption of food necessary.

The body has been compared to a locomotive, and the points of resemblance are many. Each is a material structure, requiring structural repair from time to time; each is designed for the exercise of power; each requires fuel for the generation of power; in each the result of power in action is the production of waste, which must be cleared away. Here resemblance ceases and an all-important distinction comes in. The locomotive is an inanimate construction, incapable of self-repair, and equally incapable of kindling and maintaining the combustion of the fuel with which it has to be supplied. The body, on the other hand, is a living organism, endowed with the power of repairing its own waste from the compounds which constitute its food, and, in the process of doing so, generating within itself the heat which is necessary to the maintenance of life and the exercise of activity, or, in other words, force.

II. The Classification and Characteristics of Food.

The food compounds which supply material for the sustenance of the human body, and for the production of heat and force, are divided by Science into two classes, viz., Incombustible Compounds and Combustible Compounds.

(A.) The Incombustible Compounds, or those which are not burnt in the system through the agency of the oxygen in the air we breathe, fall into the two following groups :—

1. Water, which is a combination of oxygen and hydrogen. As already shown it amounts to 109 lbs. out of 154 lbs., the average weight of a man, thus constituting more than two-thirds of the whole body, through every part of which it is diffused. Its grand function is to carry nutritive materials distributively into and through the system, and then also to carry waste products out of it. It serves also to regulate the temperature of the body through the kidneys and the skin.
2. Salts, or Mineral Matter. The principal of these are common salt, potash salt, phosphate of lime, iron, with certain acids and sulphates. Their office is to build up certain tissues of the body and to effect certain changes.

(B.) The Combustible Compounds, or those which are burnt within the system through the agency of the oxygen in the air we breathe, are divisible into the two following groups :—

1. Carbon compounds, sometimes called "heat and force producers," such as starch, dextrin (allied with starch in its characteristics), sugar, oil or fat. These "serve to keep the heat and movements of the body by the discharge of their potential energy during oxidation (or burning) in the organism. The fat of the body is formed in part from fat or oil in the food."

   Kindred with these, but of less importance, are the substances known as gum, mucilage, pectose, and cellulose.
2. Nitrogen compounds, otherwise albuminoids, sometimes called "flesh formers," such as albumen, myosin and casein. These are the chief formative and reparative compounds of food; they may also yield fat, and by their oxidation set free heat and motion.

   Kindred with these, but of less importance, are the substances known as ossein, gelatin, cartilagin, keratin, and elastin.

Having considered briefly the Composition of the Human Body and of the foods which nourish it, something may be added explanatory of the nature and quantity of the food which should

constitute the daily diet of an adult man in good health, weighing 154 lbs. and 5 ft. 8 in. in height.

The average DAILY DIET FOR AN ADULT should contain—

Nutrients.	In 100 parts.	Each 24 hours.		
		lbs.	ozs.	grs.
Water	81·5	5	8	320
Albuminoids	3·9	0	4	110
Starch, sugar, &c.	10·6	0	11	178
Fat	3·0	0	3	337
Common salt	0·7	0	0	325
Phosphates, potash, salts, &c.	0·3	0	0	170

In other words, 6 lbs. 13 ozs. 128 grs. of meat and drink, such as would be yielded by, for example—

Bread, 18; butter, 1; milk, 4; bacon, 2; potatoes, 8; cabbage, 6; cheese, $3\frac{1}{2}$; sugar, 1; salt, $\frac{3}{4}$; water (alone and in tea, coffee, and beer), $66\frac{1}{4}$ ounces.

THE FOOD COLLECTION is arranged in the following order :—

ROW 1.—Composition of the human body. The compounds in food, water tests, Clark's process, &c. Daily supply and waste of the human body. A day's rations, with analysis.

By the first window are examples of various waters renewed and tested monthly with potassium permanganate, constituting a rough method of determining the amount of organic matter present; also a Poor Man's Filter.

ROW 2.—Water: analyses of London and other drinking waters. Prison diet: illustrations of a convict's weekly rations, both for "hard" and "light" labour, Pentonville, 1884.

ROW 3.—Public or labour dietaries; showing the necessity for a nitrogenous diet where hard work is concerned.

Food equivalents. Salt from various countries. In the sloping case to the left also is salt from various countries.

Starch series. Starches, meals and flours. In two sloping cases to the right the starches are continued in various farinaceous preparations, and potato preparations.

ROW 4.—Sugar from various countries. Oils used as food.

Oils and fats used as food. Analyses of coco-nut and Dika bread. Honey from various countries; meads, &c. In the sloping case to the right are the sugar group and various sugar-yielding substances, and to the left are raw and refined sugars from a refinery; Indian sugar; sugar substitutes and sugar-cane from various countries.

Row 5.—Indian wheat. Analyses of barley, wheat, flour and various mill-products. Indian rice. Analyses of rye, oats, and other cereals.

In the sloping case to the right are products from wheat, whilst to the left is a collection of rice from various countries.

Analyses of bread. Specimens of biscuits.

In the sloping case to the left are macaroni, vermicelli, pastes, and similar wheaten preparations. The (west) wall cases, at the commencement of this gallery, also contain varieties of British, colonial, and foreign cereals.

Row 6.—Beans, peas, and lentils from various countries. Models of vegetables.

Row 7.—Analyses of ground nuts, haricot beans, peas, and lentils. Models of vegetables. Analyses of potatoes, turnips, carrots, parsnips, beetroot, Jerusalem artichokes, onions, sweet potatoes, yams, cabbage, sea-kale, vegetable marrow, asparagus, tomatoes, lettuce, watercress, celery, and cucumber.

In the two sloping cases to the right are seeds of pulses, vegetables, and salad plants, and models of vegetables.

Row 8.—Vegetables and fruits dried and compressed by the Chollet process.

Illustrations of fungi and mosses. Preserved fungi from Epping Forest. Analyses of mushrooms, Iceland and Irish moss.

In the sloping case to the right is a collection of edible gums, mucilages, and seaweeds.

Row 9.—Analyses of peaches, rhubarb, figs, dates, bananas, and carob-beans. Analyses of apples, pears, gooseberries and grapes. Varieties of dried grapes, raisins, and currants. Saccharine fruits, dried and preserved. Analyses of lemons, oranges, walnuts, filberts, almonds, and pistachio nuts.

In the sloping cases to the left are models of various kinds of apples and pears, and in the four sloping cases to the right of rows 13—16 are models of tropical and other fruits.

Row 10.—Varieties of coco-nuts. Case of water-fowl. Screen with British edible and poisonous fungi, and drawings of edible oil-seeds.

In the three sloping cases to the right are nuts (edible oil-seeds), varieties of French and other almonds.

Row 11.—Stuffed specimens of partridges, plovers, quail, snipe, ducks, geese, teal, &c. Stuffed specimens of Australian waterfowl.

To the right is a small case containing stuffed specimens of Nova Scotia game birds, and on the other side of the staircase a specimen of an Iguana.

In the bay, between the staircases is a collection of stuffed specimens of Himalayan game birds.

Row 12.—Model of the Portuguese vineyard of Quinta da Roëda. Model of vine-culture in France.

Jewish metal work, lent by Mrs. Solomon D. Sassoon.

Row 13.—Specimens of pheasants, grouse, ptarmigan, capercailzie, &c. Stuffed specimens of poultry, hares, and rabbits.

Row 14.—Analyses of milk, butter and cheese. Edible fishes, from Victoria, Australia. Case of water-fowl.

Row 15.—Specimens and analysis of eggs. Analyses of beef, mutton, pork, veal, lamb and fowl. Analyses of kidneys, liver, tripe, ox-bones, &c. Preserved meats, analyses of bacon and corned beef. Stuffed specimens of fish. Analyses of mackerel, soles, eels, salmon, pike, herrings. Crustaceans and molluscs. Analyses of lobsters and oysters.

To the left are three sloping cases containing commercial samples of isinglass, the sounds of the sturgeon and other fish.

In the bay between the staircases a salmon from the river Severn, and a large cray-fish from the Indian Ocean are shown.

Row 16.—Specimens of malt and hops. Model of hop-growing in Austria. Analyses of various kinds of beer and wines.

On the screen are miscellaneous diagrams and tables, and dried specimens of various spices.

In the sloping case to the right are acids, vinegar from various substances, and pickles.

Row 17.—British wines; liqueurs and bitters from various countries. Analyses of whisky, brandy, gin and rum. Distilled spirits. Flavourers. Condiments and spices.

To the left is a large bottle containing $4\frac{2}{3}$ gallons of proof spirit, estimated to be the average quantity consumed annually by each person in England, and beside it is shown the amount of barley used in its preparation.

To the right is a sloping case of spice-barks and on the left pot-herbs.

Row 18.—Tea from India, Java, and Brazil.

Screen with Chinese water-colour drawings, illustrating the manufacture of tea; and photographs of tea plantations in India.

Row 19.—Analyses of tea, coffee, and cocoa, and specimens from various countries. Maté and other tea substitutes. Food products from India.

In the sloping case to the left are miscellaneous food substances, amongst which may be noted the edible birds' nests.

To the right of rows 19, 20, and 21, are three sloping cases containing food products from Japan and Siam.

Row 20.—Food products from China, India, Japan, and Siam.

Row 21.—British Colonial food products (two cases). Food products from Siam. Tropical fruits.

Row 22.—Various adulterations.

Row 23.—Ancient food ; relics from Lake Pfäfficon, Switzerland. Collection of tobacco and other pipes.

In the three sloping cases to the left are analyses of tobacco, leaf tobacco from France, Germany, Hungary, &c.

Along the (east) wall terminating this gallery are sloping cases containing leaf and manufactured tobacco and snuff, opium, hemp, coca, betel and other narcotics.

LOWER GALLERY, SOUTH SIDE.

Crossing to the Gallery on the South Side the visitor will find

The Animal Products Collection.

The nucleus of this collection was formed by Her Majesty's Commissioners for the Exhibition of 1851, and presented by them to the Department of Science and Art in 1858. It was exhibited at South Kensington, until removed to Bethnal Green on the opening of this Museum in 1872. It shows to some extent not only the various animal products entering into British and foreign commerce, but also the magnitude of the trade, the varieties, peculiar characteristics, and suitability for various purposes, of different substances.

The following is the general classification of the animal substances shown :—

Class I.—Animal Substances used for Textile Manufactures and Clothing.

Division I.—Wool, alpaca, mohair.
„ II.—Hair, bristles, whalebone.
„ III.—Furs.
„ IV.—Silk.
„ V.—Feathers, down, quills.
„ VI.—Gelatine, skins, leathers.

Class II.—Animal Substances used for Domestic and Ornamental Purposes.

Division I.—Bone and ivory.
„ II.—Horn and hoofs.
„ III.—Tortoiseshell.
„ IV.—Shells and marine animal products for manufacture, &c.
„ V.—Animal oils and fats.

Class III.—Pigments and Dyes yielded by Animals.

Division I.—Cochineal and kermes.
„ II.—Lac and its applications.
„ III.—Nut galls, gall dyes, blood, &c.
„ IV.—Sepia, Tyrian purple, &c.

Class IV.—Animal Substances used in Pharmacy and in Perfumery.

Division I.—Castoreum, civet, hyraceum, musk, ambergris.
„ II.—Cantharides, leeches, &c.

Class V.—Application of Waste Matters.

Division I.—Guts and bladders.
„ II.—Albumen, casein, &c.
„ III.—Prussiates of potash, chemical products of bone, &c.
„ IV.—Animal manures—guano, coprolites, animal carcases, bones, fish manures, &c.

In the Cross Gallery at the east end are British and Foreign birds and bird skins, with articles of dress and ornament made from feathers.

The arrangement of the specimens, beginning at the east end of the main Gallery, follows the above classification as far as practicable, proceeding westward.

Row 1, and on the east wall. Wool, woollen yarns, cloths, carpets, &c. Wool sheared from the sheep is washed, prepared, and spun into yarn by machinery. Wool for worsted yarn is differently treated to that for woollen, in order to lay out the fibres so as to form a smooth thread, without projecting loose ends. Woollen yarn preserves the curliness of the wool fibres, and the cloth after weaving is felted or milled, whereby the projecting ends of fibres hold on to one another's imbrications and give a smooth even surface to the cloth ; when it is subjected to pressure, heat, and moisture, the cloth contracts in its surface and increases in thickness.

Specimens of wool in the various stages of its manufacture are to be seen in the cases.

Row 2.—Bird-skins. Quill pens ; feather brushes. Case of Egyptian Birds, presented by the Right Hon. Sydney Buxton, M.P.

Row 3.—A rope of women's hair. Bristles and brushes. Alpaca, wool, and mohair.

Row 4.—Hair. Heads of Bengal tigers. White weasel. Indian squirrels. Woollen goods.

Row 5.—Skin robes from Africa. Various furs.

Row 6.—Cretan embroidery. Wild silks of India. Hat manufacture.

Row 7.—Irish poplins. Patterns of Spitalfields silk from 1794 to 1860. Silk trimmings, &c. French silks.

The silk trade began to flourish in London in James I.'s reign (1603-25), and upon the Revocation of the Edict of Nantes in 1685 a large number of French silk weavers came over to England and settled in Spitalfields.

Rows 8 and 9.—Various silk fabrics, from China, Damascus, Japan, Cyprus, Madagascar, and Egypt.

Row 10.—Silks from Japan. Models of hand-looms. One is for weaving plain silk and the other has the Jacquard attachment for weaving figured ribbons. Nigerian loom. Model of Old St. Paul's.

Row 11.—Silks from Algiers, Persia, and Siam. Indian silk and gold brocades.

Row 12.—Boot sewing machines. Tanning substances, glue and gelatine. Beavers.

Row 13.—Large Sèvres porcelain vase, made to commemorate the Great Exhibition of 1851, and presented to the Prince Consort by the Emperor Napoleon III.

Row 14.—Specimens of leather, parchment and vellum. Alum.

Row 15.—Specimens of leather. Early Victorian boots and shoes. Tools used for saddlery, and last and clog making.

Row 16.—Modern English military boots and shoes. Eighteenth century and early Victorian boots and shoes. Leather.

Row 17.—Modern boots and shoes. Diagrams of foot coverings of various ages. Photographs of shoes in the Cluny Museum.

Row 18.—Russian and other saddlery and harness. Greenland Canoe.

Row 19.—Leather manufactures and bookbinding. Coral. Shells.

Row 20.—Ornamental shell work. Leather bottles. Beeswax.

Row 21.—Oils and fats. Spermaceti and wax. Lac and sealing wax. Insect dyes. Galls. Pigments. Wax flowers. Musk deer.

Row 22.—Tortoise and turtle shells. Catgut. Gold-beater's skin. Bezoar stones. Insect ornaments. Manufactured tortoise and turtle shell.

Row 23.—Manures. Turtle shells. Sponges. Tusks. Teeth. Carved ivory.

Row 24.—Crystals of prussiate of potash. A crocodile. Rhinoceros horn. Manufacture of compound silicated soap.

Round this gallery there is a series of sloping cases, the contents of which will now be briefly noticed. They are numbered from the west end going round the window side and then back along the north side, beginning at case No. 80.

Cases 80–82.—Horn applied to various uses.

Cases 83 and 84.—Ivory.

Cases 85–87.—Perfumes, soap.

Cases 88 and 89.—Bees and their products.

Cases 90 and 91.—Bees and wasps, &c.

Case 92.—Wax-flowers.

Case 93.—Gloves.

Case 94.—Gelatine.

Case 95.—Uses of fish and reptile skins.

(Stairs leading to the upper gallery here intervene.)

Between the staircases is the DOUBLEDAY COLLECTION* of Butterflies and Moths, which can be inspected on application to an attendant.

Case 96.—Glue.

Case 97.—Wild silk.

Cases 98–103.—Silk manufactures and waste silk, and an anatomical model of a silkworm, on a large scale.

Cases 104–106.—Woollen manufactures.

Crossing to the north side :—

Case 107.—Bird-skins.

Case 108.—Human hair.

Case 109.—Whalebone and moose hair.

Case 110.—Lasts and models of feet.

Cases 111 and 112.—Miscellaneous boots and shoes.

Case 113.—English boots and shoes.

Case 114.—Miscellaneous shoes.

Case 115.—Turkish shoes. Ancient Egyptian shoes.

Case 116.—Old English shoes and Roman sandals.

Case 117.—Miscellaneous shoes.

Case 118.—Indian shoes.

Case 119.—Persian and Indo-Chinese boots and shoes.

Cases 120 and 121.—Persian and Russian boots and shoes.

Case 122.—Messrs. Quintrell and Lee's sew-round shoes.

Case 123.—Illustrations of the process of making sew-round shoes.

Case 124.—Examples of processes in hand and machine-made boots and shoes.

The series of photographs above cases 123 and 124 show the various stages of the manufacture of boots and shoes.

Case 125.—Pearls, and fish scale ornaments.

Cases 126 and 127.—Shells, and their industrial application.

Case 128.—Bones, with examples of their use.

On the west wall will be noticed an extensive collection of elephant and other tusks, ox and buffalo horns, and heads and antlers of deer, elk, antelope, &c.

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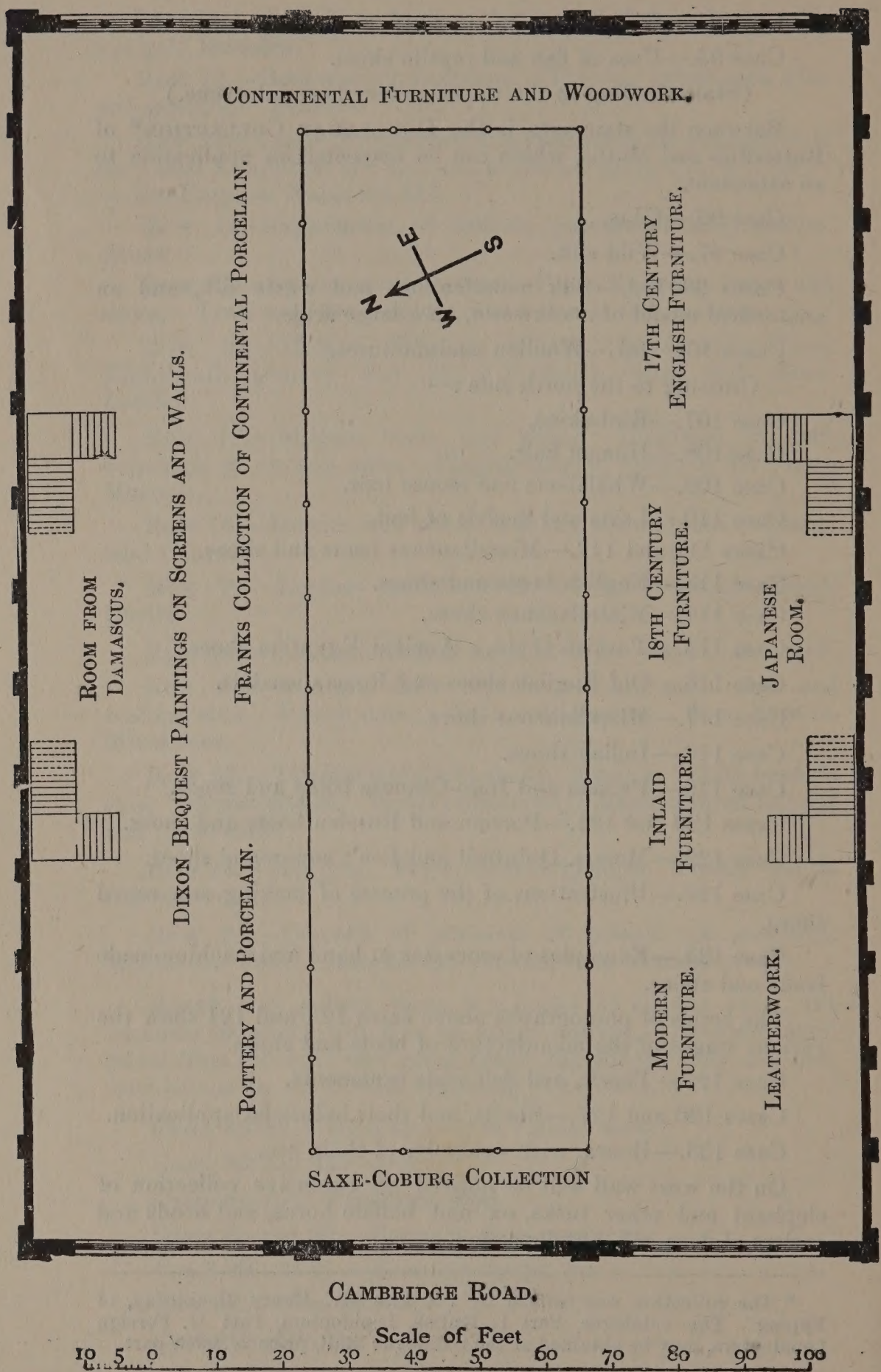
* The collection was formed by the late Mr. Henry Doubleday, of Epping. The catalogue, Part I. British Lepidoptera, Part II. Foreign Lepidoptera, may be obtained at the Catalogue Stall, price 2*d.* each part.


Continental Furniture and Woodwork.
17th Century English Furniture.
18th Century Furniture.
Japanese Room.
Inlaid Furniture.
Modern Furniture.
Leatherwork.
Saxe-Coburg Collection
Pottery and Porcelain.
Franks Collection of Continental Porcelain.
Dixon Bequest Paintings on Screens and Walls.
Room from Damascus.
N
E
S
W
Cambridge Road.
Scale of Feet
10 5 0 10 20 30 40 50 60 70 80 90 100

UPPER GALLERY, SOUTH SIDE.

A collection of furniture, English and Continental, occupies this gallery. Near the bridge at the east end, there is in a case on the north side a table of boxwood carved by Brustoloni, of Venice, which dates from the early part of the eighteenth century. Under the clock are seven Italian chairs of the second half of the sixteenth century and two of the seventeenth century, a Spanish chair of the sixteenth and a Portuguese specimen of the seventeenth century. Opposite these is a French walnut table of the latter part of the sixteenth century, between two carved and gilt Italian tripod stands. In a case near by are two arm-chairs, one Spanish of the sixteenth century, and the other Italian, of the seventeenth, and a carved and gilt French gueridon. Further on is a French cabinet of oak, made in the fifteenth century, and copies of two German cabinets of the same period. Proceeding westward, a fine French sideboard of sixteenth century work may be noted ; near by are the ends of a seventeenth century Portuguese bedstead.

On the first screen are erected several carved doors, panels and coffer fronts of English and French work.

From this point the collection of English furniture is arranged, as far as possible, in chronological order. Between the first and second screens are examples of most of the various articles of furniture used in the houses of the English gentry in the seventeenth century. A chair near the first screen has carved on the back the arms of Thomas Wentworth, first Earl of Strafford ; among the chairs here shown are examples of the Yorkshire pattern which has two arched rails connecting the stiles, and drops hanging down from them or acorns standing up. Two carved oak chairs represent the furniture made in Lancashire in the seventeenth century ; there are many such chairs still in use in out-of-the-way farmhouses and in some of the old mansions in that county. Two " gate-leg " tables stand near the middle of this bay ; the one with the octagon top was made in Derbyshire. Between them are two coffers, one of late sixteenth or early seventeenth century and the other a little later. A painted and lacquered Sedan chair, lent by Sir William Watkins-Wynn, Bart., is to be seen close by. It was made late in the eighteenth century from designs by one of the brothers, Robert and James Adam. Attached to the second screen are various carved oak panels and two eighteenth century chimney-pieces of carved pine.

Between the second and third screens is a fairly complete series of English chairs of the eighteenth century, illustrating the Chippendale, Sheraton, and Hepplewhite types. A " Windsor " chair, once the property of Oliver Goldsmith, and

presented to the Museum by Lady Hawes, is included in the collection.

Between the third and fourth screens is a Japanese reception room furnished in accordance with Japanese style. Near this are other Japanese objects, among them a suit of ancient armour, presented by Miss Skinner (*see* illustration facing this page), a palanquin, and also a Chinese bedstead. Adjoining these is a bronze reproduction on a reduced scale of the monument of Frederick the Great, in Berlin, by Christian Daniel Rauch.

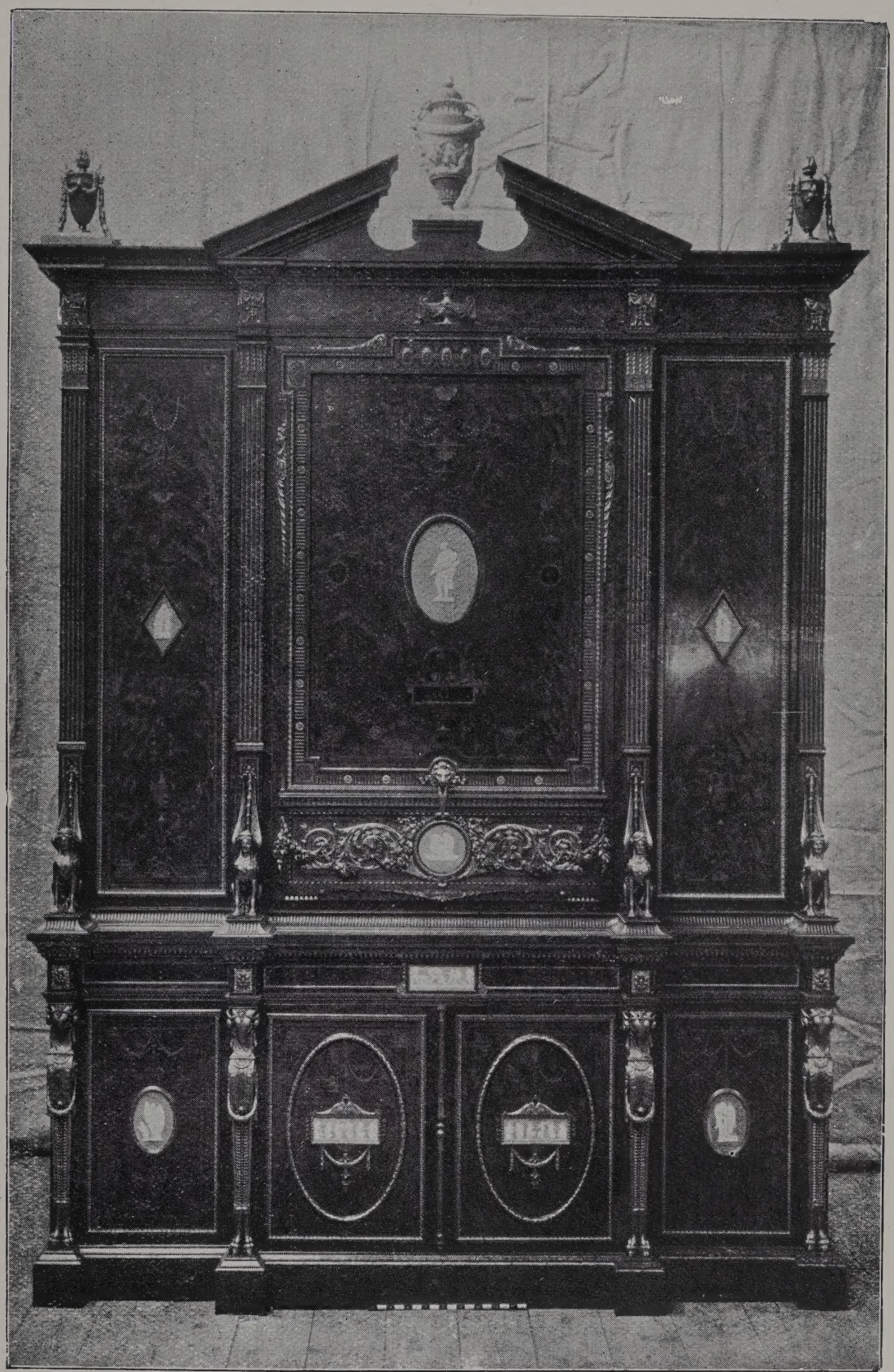
In the next bay is inlaid furniture and woodwork of various nationalities, dating from the early seventeenth century to the nineteenth, among which should be noted a chest of drawers and a commode of French work, dating from the middle of the seventeenth century ; opposite is a case of painted furniture. In the adjoining bays are specimens of modern furniture, including a sideboard designed by W. Burgess, and painted by Sir E. J. Poynter, Bart., P.R.A., a cabinet designed and painted by William Morris, and a large satin-wood cabinet, with gilt enrichments and Wedgwood plaques (*see* illustration facing this page). Close by this is a small upright grand piano lent by His Majesty King Edward VII. This instrument was formerly in the Prince Consort's writing room at Windsor Castle. Further westward is an early eighteenth century doll's house, with contemporary furniture, lent by W. Thornton Smith, Esq., and another which illustrates life in a Nüremberg artizan's home in the seventeenth century ; near these will be found a model of a Japanese building, with figures. Against the wall at the end is a large English cabinet with porcelain plaques, made for the Paris Exhibition of 1855. Near the latter is the cabinet made by Monsieur Fourdinois for the Paris Exhibition of 1867 (*see* illustration facing this page). Specimen panels, showing the mode of manufacture, are in the case.

In the last bay but one is a case of book-bindings and some leather panels on a screen near.

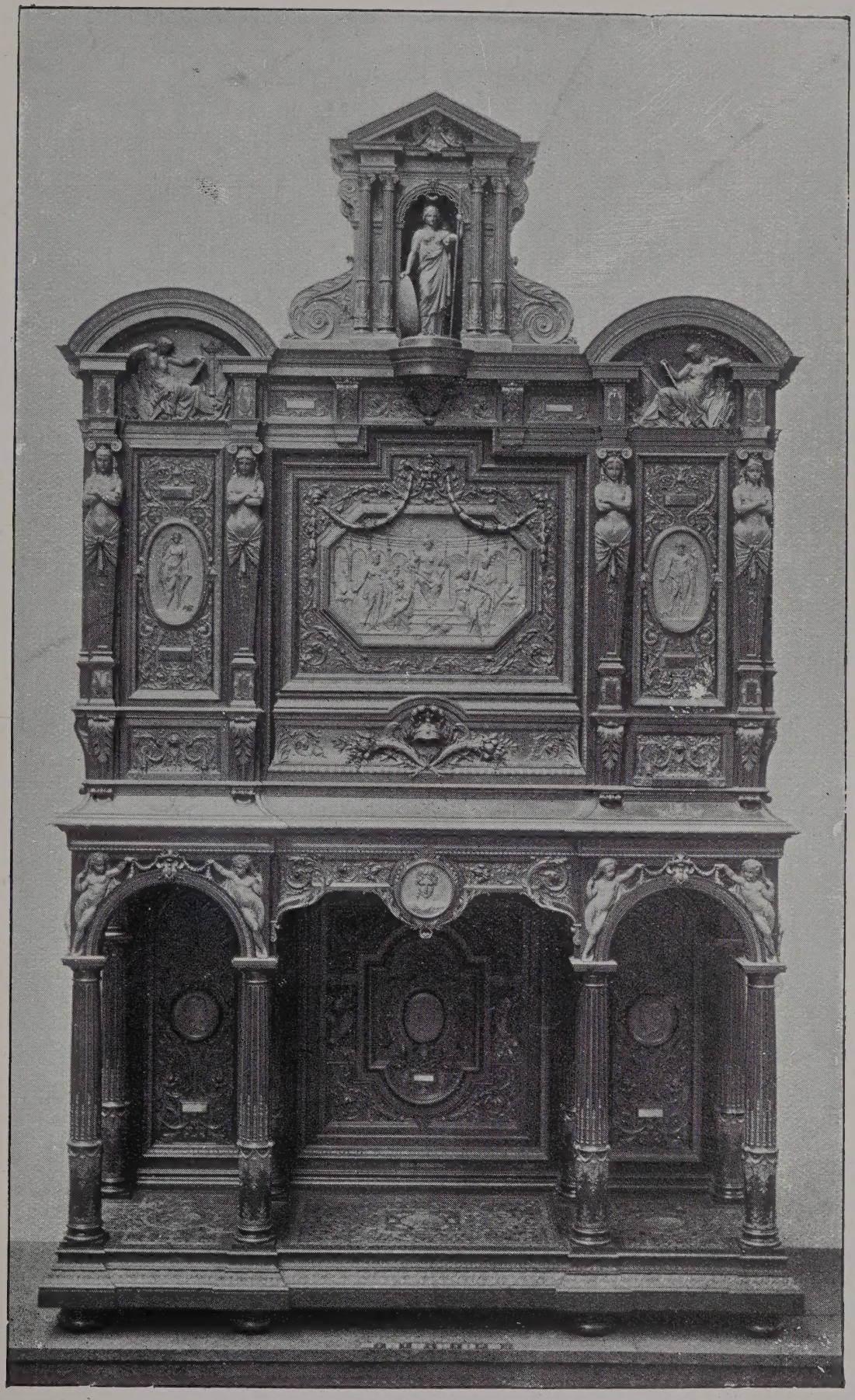
On the walls are arranged a portion of the collection of paintings bequeathed by the late Joshua Dixon, Esq. (*see* page 24).

Over the west staircase is a large oil painting, " St. Cecilia and the Angels," by Paul Delaroche, signed and dated 1836. This object was presented by Mrs. Henry Jephson.

SUIT
OF ANCIENT JAPANESE ARMOUR.
Given by Miss Helen Skinner.
No. 805,806—1904.



CABINET. MODERN ENGLISH.
Satin wood, with Wedgwood plaques.
Bought at the Paris Exhibition of 1867.
No. 548—1868.



CABINET. MODERN FRENCH.

Made by Monsieur Fourdinois.
Bought at the Paris Exhibition of 1867.
No. 721—1869.

UPPER GALLERY, NORTH SIDE.

The Saxe-Coburg Collection.

Commencing at the west end of the South Gallery and extending along the Cross Gallery there are the following seven cases of objects presented to the late Duke Alfred of Saxe-Coburg (Duke of Edinburgh) during his tour round the world, and lent by H.M. King Edward VII.

Cases 1*a* and 1*b*.—Japanese lacquer, Chinese furniture, and Indian chowries.

Case 1.—Chinese and Japanese bronzes, enamels, and lacquer work.

The process of "cloisonné" enamel is executed on the copper surface of the vases, &c. The pattern is indicated by soldering thin brass ribbon, set on edge and easily bent to the required form of ornament. The enclosed spaces or "cloisons" are then filled in with variously coloured glass paste, and the object is placed in the furnace. The heat melts the paste into a glass enamel. The inequalities of the surface are then ground down until perfect smoothness is obtained. Bronze is an alloy of about nine parts of copper to one of tin; sometimes other metals are added. Its use goes back to prehistoric times, and is almost universal. The art of working it was practised in China long before the Christian era, and passed thence to Japan, the bronze works of which far surpass those of the former country.

Case 2.—Trowels, mallets, and address caskets.

Case 3.—Indian gold and silversmith's work.

Cases 4 and 5.—Chinese and Japanese porcelain.

Then follow a series of glass cases containing a collection of Pottery and Porcelain from the Victoria and Albert Museum and other lenders.

Cases 6, 7, and 8.—Chinese and Japanese porcelain.

Case 9.—Persian pottery.

Case 10.—Turkish and Levantine pottery.

Case 13.—Italian Maiolica, and Palissy and other French earthenware.

Cases 14 and 15.—English earthenware, including examples of the various Wedgwood productions, and specimens of Leeds, Liverpool, Staffordshire, Spode, and other English pottery.

Cases 16, 17, and 18.—Ancient Roman and Romano-British pottery.

Next, in seven cases, Nos. 19 to 25, is a collection of pottery and porcelain, which belonged to the late Mr. W. S. SALTING, and is now lent by his widow.

Cases 19, 20.—EARLY STAFFORDSHIRE POTTERY.

Case 21.—CHELSEA, DERBY, BOW, AND PLYMOUTH PORCELAIN.

Case 22.—BRISTOL PORCELAIN AND WEDGWOOD JASPER WARE.

Case 23.—BRISTOL AND WORCESTER PORCELAIN.

Cases 24, 25.—DRESDEN, VIENNA AND SÈVRES PORCELAIN.

THE FRANKS COLLECTION.

Along the eastern half of this gallery is a collection of CONTINENTAL (European) PORCELAIN,* lent by the late Sir A. Wollaston Franks, K.C.B. It is an instructive selection, as nearly all the Continental factories are represented, and the majority of specimens bear the maker's marks. The specimens are arranged in ten cases, as follows :—

Case 26.—GERMAN PORCELAIN : Böttger and Meissen.

„ 27.—GERMAN PORCELAIN : Meissen.

„ 28.—GERMAN PORCELAIN : Meissen, Vienna, Anspach, and Bayreuth.

„ 29.—GERMAN PORCELAIN : Höchst, Fürstenberg, Berlin, Frankenthal, and Nymphenburg.

„ 30.—GERMAN PORCELAIN : Ludwigsburg, Kelsterbach, Rudolstadt (?), Sitzerode (?), Volkstedt (?), Kloster Veilsdorf, Wallendorf, Gross Breitenbach, Limbach, Rauenstein, Gera, and Gotha.

„ 31.—GERMAN, DUTCH, DANISH, AND SWEDISH PORCELAIN : Fulda, Schlaggenwald, Herend, Pirkenhammer, Weesp, Luxemburg, The Hague, Loosdrecht, Amstel, Rotterdam, Copenhagen, and Marieberg.

„ 32.—RUSSIAN, BELGIAN, SWISS AND FRENCH PORCELAIN : St. Petersburg, Moscow, Korzec, Baranowka, Tournay, Brussels, Zürich, Nyon, Geneva, St. Cloud, Lille (?) and Chantilly.

„ 33.—FRENCH PORCELAIN : Mennecy, Bourg-la-Reine, Sceaux, Arras, Vincennes, Sèvres, and Strassburg.

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* A catalogue of this Collection, described by Sir A. Wollaston Franks, K.C.B., may be obtained at the Catalogue Stall. Price, 1*s.* 8*d.*

Case 34.—FRENCH AND ITALIAN PORCELAIN: Orleans, Marseilles, Niderwiller, Etiolles, Bordeaux, Paris, Boissette, Lille, Valenciennes, Caen, and Venice.

„ 35.—ITALIAN, SPANISH, PORTUGUESE, AND TURKISH PORCELAIN: Venice, Florence, Doccia, Le Nove, Treviso, Vinovo, Rome, Naples, Madrid, Vista Alegre, and Lisbon.

Case 36.—Modern German Porcelain.

Cases 37 to 41 contain a collection of GLASS, and include examples of Ancient Roman, Venetian, Spanish, English, French, and German glass.

Cases 42 and 43.—Modern Italian pottery and porcelain, and some North African.

Cases 44, 45 and 46.—Modern French pottery and porcelain.

Case 47.—Modern German porcelain and terra-cotta.

Case 49.—Porcelain statuette of Hebe, modern Danish.

In the centre bay on the right is a reproduction of a room in a Damascus house, decorated and furnished in the Eastern manner. On the outside are portions of another room, and some Oriental tiles.

Case 50.—Jewellery, seals and dies.

Cases 51, 52 and 53.—Lambeth, Vauxhall, Doulton, Copeland and other English ware.

Case 54.—Spode porcelain, the gift of MISS H. M. GULSON.

Cases 55 and 56.—Minton porcelain.

Case 57.—Miscellaneous English and Irish porcelain and pottery.

Case 58.—Specimens of colours, glazes, lustres, &c., used in the manufacture of pottery.

Case 59.—Staffordshire Dessert Service.

Case 60.—Old Worcester porcelain, bequeathed by Mrs. Anne Servantes.

Case 61.—Three vases of Worcester porcelain.

Cases 62 to 67.—Four cases of Italian, Turkish, Persian and Russian pottery, and two cases of Oriental arms and metalwork, lent by DUDLEY MYERS, Esq.

On the other side of the North Gallery will be found

The Dixon Bequest.

The Paintings arranged on the walls, and on screens in this gallery, are the chief portion of a valuable legacy bequeathed to the Museum in 1885 by the late Joshua Dixon, Esq., of Winslade Park, near Exeter.

Oil Paintings.

The principal are:—

56. Interior of a Spanish Posada - - - C. Loyeux.
57. Christmas Presents - - - - - H. Oehmichen.
31. Coast Scene - - - - - - J. Webb.
76. Cordova, Spain - - - - - - F. Bossuet.
61. Dort on the Meuse - - - - - E. de Schampheleer.
2. "The Ring" - - - - - - W. Etty, R.A.
19. Escape of Mary, Queen of Scots - - - T. Danby.
33. Falls of the Rhine at Schaffhausen - - P. J. de Loutherbourg, R.A.
3. Welsh Moor - - - - - - A. W. Williams.
22. Lake and Mountain Scene - - - - T. Danby.
18. Houses of Parliament; a fog effect - - J. F. Danby.
41. Black Gang Chine, Isle of Wight - - P. De Wint.
30. Coast Scene - - - - - - W. J. Müller.
12. View on the Lledr, N. Wales - - - E. Gill.
35. Penmoyle on the Severn - - - - G. V. Smith.
42. October in Surrey - - - - - E. H. Holder.
29. "Jealousy and Flirtation" - - - - H. King.
10. Oriental Interior - - - - - J. F. Lewis, R.A.
43. Sketch for "The Derby Day" - - - W. P. Frith, R.A.
38. Landscape - - - - - - - P. Nasmyth.

A few of the oil paintings are hung in the South Upper Gallery, amongst which should be noticed:—

34. Landscape with Classical Ruins - - - T. Creswick, R.A.
15. Ruins of Elgin Cathedral - - - - D. Roberts, R.A.
6. Landscape with ruins and figures - - G. Barret, Junr.
1. View in Limburg - - - - - L. J. Wood.
53. Going to Church - - - - - - G. Koller.
72. Midnight Fires on the Alps - - - J. Köckert.
8. Landscape with torrent - - - - B. W. Leader, R.A.
52. Grand Canal, Venice - - - - - C. von Malchus.
74. Oriental Landscape - - - - - F. Bossuet.
58. View at Moyland, Prussia - - - - J. van Luppen.
7. "Where the waters gently flow" - - J. Clayton Adams.
80. View on the Scheldt, Holland - - - L. Pulinckz.
86. Horses and Cattle - - - - - H. Baisch.
85. Winter Landscape - - - - - L. Munthe.
67. Highland Scene with Cattle - - - A. Bonheur.
23. Night Fête at Olevano - - - - J. B. Pyne.
27. View in Venice - - - - - - ,,
88. Interior; girl writing - - - - Henrietta Browne.
16. Winter Scene - - - - - - Vicat Cole, R.A.

Water-colour Paintings.

These are arranged on screens in this Gallery, and beginning at the west end, are as follows:—

Screen 7.

142. Coast scene, with a dismasted vessel - - George Chambers.
95. Landscape Composition, with sheep and goats - - - - - - - G. Barret, jun.
151. The Arcade under the Palace of the Doges, Venice - - - - - - - - W. H. Hunt.

SCREEN 7—*continued.*

122. Landscape, with cattle - - - - - - T. Baker.
143. "Hearing Lessons": an interior with two female figures - - - - - - W. H. Hunt.
112. Lake Talyllyn and Cader Idris, North Wales - - - - - - - - J. Varley.
127. Landscape with river - - - - J. Glover.
141. Ruins of Rievaulx Abbey - - - - Copley Fielding.
214. Lake and Mountain Scene - - - ,,
140. A Combat - - - - - - - - G. Cattermole.
153. The Rival's Departure - - - - ,,
207. "Grace in the Refectory" - - - ,,
93. Landscape - - - - - - - P. de Wint.
200. Beverley, Yorkshire - - - - - ,,
206. Cornfield with Harvesters - - - ,,
126. Seaweed Gathering in Guernsey - - E. Duncan.
136. View at Shanklin, Isle of Wight - - W. Turner.
96. The Town and Castle of Dumbarton - W. L. Leitch.
174. A View at Nice, South of France - - Mary J. Grant.
116. A Landscape: Evening - - - - W. L. Leitch.
225. On the Yare, Norfolk - - - - E. Duncan.
231. Kenilworth Castle by moonlight - - ,,
232. The Harvest Moon - - - - - - ,,
209. Landscape with windmill - - - - S. Palmer.
194. Moel-y-gest, N. Wales - - - - W. L. Leitch.

SCREEN 8.

147. A Landscape, with a man fishing - - F. O. Finch.
146. A Landscape, with a stormy sky - - ,,
193. Fiume, on the coast of Croatia, Austria - Arthur Glennie.
100. A Hawking Party - - - - - - Frederick Tayler.
145. Interior of the Church of SS. Giovanni e Paolo, Venice - - - - - - James Holland.
152. The Minstrels - - - - - - - ,,
138. Scene in the Highlands - - - - Frederick Tayler.
144. The Rialto, Venice - - - - - James Holland.
198. On the Coast of Portugal - - - - ,,
217. Landscape - - - - - - - E. G. Warren.
165. Porch of Church of St. Vincent, Rouen - S. Prout.
170. Casa d'Oro, Venice - - - - - ,,
159. Dunluce Castle, Co. Antrim - - - C. Bentley.
137. Hawking party - - - - - F. Tayler.
91. Mountain scene - - - - - F. O. Finch.
94. Limburg on the Lahn - - - - E. Richardson.
176. Oberwesel, on the Rhine - - - - ,,
175. Town and Lake of Como - - - - ,,
201. Chiavenna, N. Italy - - - - - H. Gastineau.
219. Near Trim, Co. Meath - - - - ,,
117. Wyndcliffe on the Wye - - - - David Cox.
204. Buttermere - - - - - - - Aaron Penley.
149. Coast Scene - - - - - - - John Mogford.
244. Skirmishing outside a Town - - - D. Langendyk.
123. Gleaners; evening - - - - - G. H. Thomas.
169. Lago Maggiore - - - - - - H. Gastineau.
168. View near Snowdon - - - - - G. H. Dodgson.

SCREEN 9.

118. A Coast Scene - - - - - - John Mogford.
191. The Village of Bowness, Cumberland - J. Burrell Smith.
187. A Trawler running into Port - - - T. S. Robins.
103. Winter Landscape, with figures - - - G. H. Dodgson.
133. Landscape, with gleaners - - - - J. H. Mole.
228. A Landing Place - - - - - G. H. Dodgson.

SCREEN 9—*continued.*

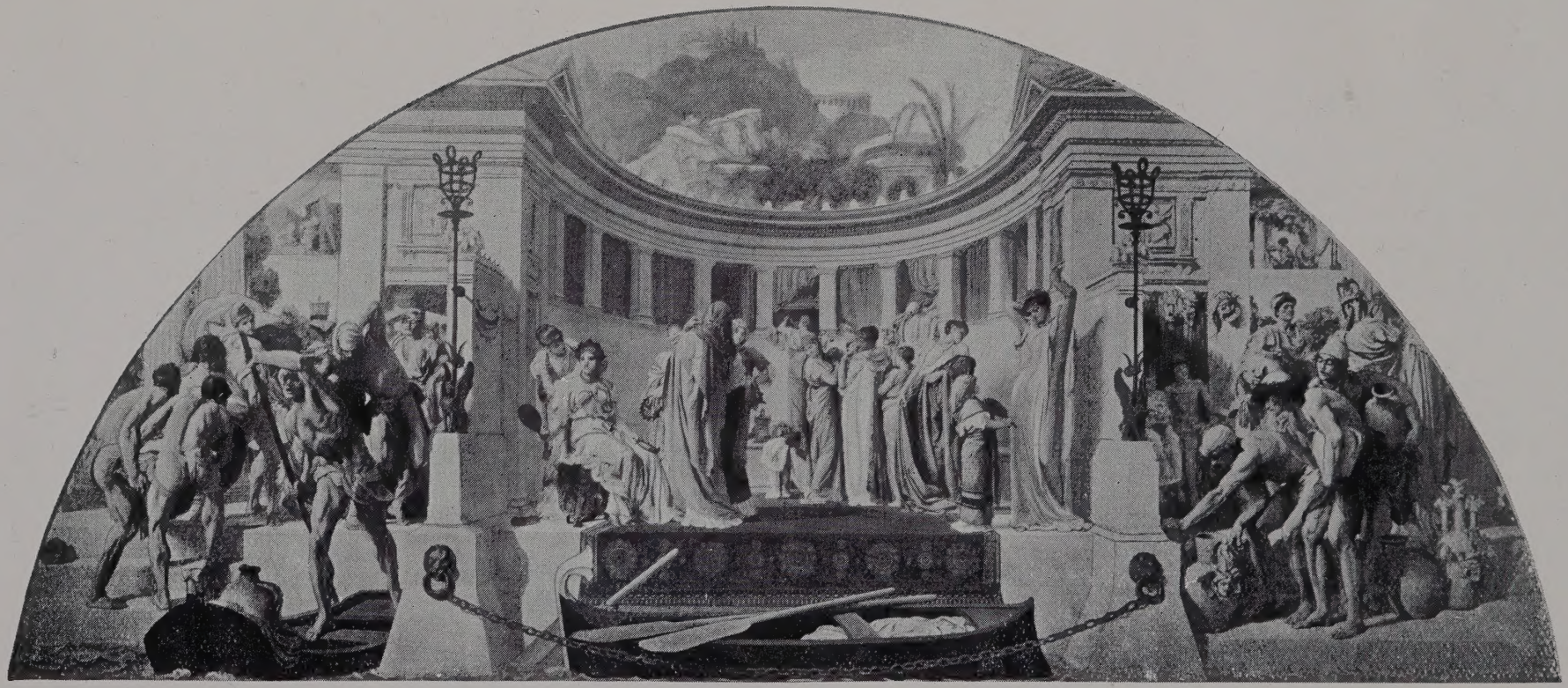
92. Landscape, with cattle and figures - - Henry Jutsum.
179. The Coast at Brielle, Holland - - - T. S. Robins.
109. Interior of Milan Cathedral - - - T. M. Richardson, Junr.
114. Castle of Ischia, Naples - - - - - " "
161. Bonchurch, Isle of Wight - - - - - " "
208. Salerno, Naples - - - - - - - " "
129. River Scene - - - - - - - G. A. Fripp.
234. Richmond, Yorkshire - - - - G. H. Dodgson.
99. Landscape with Cows - - - - T. S. Cooper, R.A.
104. Landscape with Sheep - - - - "
163. Llyn Cwellyn, North Wales - - - C. Pearson.
164. On the Conway - - - - - - - "
202. Landscape - - - - - - - - T. F. Wainewright and Pearson.
260. View in the Bernese Oberland - - - J. Marony.
150. Interior of the Cathedral at Orta, Italy - T. Hart.
182. Landscape, with cottage and water-wheel - T. C. Dibdin.
131. View on the River Dee, North Wales - - C. Branwhite.
108. A Wood on a sloping Bank - - - W. Wilde.
177. The Shore at Penzance, Cornwall - - George Wolfe.
212. Wood Elves - - - - - - - Richard Doyle.
107. A Coast Scene - - - - - - - G. J. Hall.
98. Landscape with Cows - - - - G. Shalders.
171. View near Dinas Crag - - - - W. C. Eddington.

SCREEN 10.

148. "A Knotty Point" - - - - - J. D. Watson.
178. Exterior of Stoke House - - - - J. E. Buckley.
251. A Hunting Breakfast in England - - Eugène Lami.
115. A Lady holding a Fan - - - - F. Nowlan.
120. Head of a Girl - - - - - - "
213. View of St. Malo, France - - - E. Hayes.
238. An Italian Girl in Church - - - E. Bale.
130. Toledo Cathedral, Spain - - - S. Read.
216. View at Caudebec, France - - - L. Lewis.
247. Church of St. Gomar, Lierre, Belgium - Louis Haghe.
220. Scene from "Don Quixote" - - - Sir John Gilbert, R.A.
101. Cavalry escorting Prisoners - - - Charles Cattermole.
110. "The Challenge" - - - - - "
121. Scene from Shakespeare's *Henry V.* - - "
167. Fisher Boys on a Rock - - - - A. D. Fripp.
203. The Piping Shepherd - - - - - "
156. "Stormy" - - - - - - - C. J. Staniland.
235. The Knife Grinder - - - - - "
253. The Knitting Lesson - - - - J. B. J. Trayer.
242. Dressmakers - - - - - - - "
257. The Old Gallant - - - - - F. Indoni.
259. Interior of a Studio - - - - - Isidore Patrois.
255. An Interior, with Card Players - - Madeleine Lemaire.
197. Head of an Old Woman - - - - J. Drummond.
256. An Interior, with Chess Players - - C. Werner.
243. "The Secret," two girls at a fountain - A. Weisz.
199. "Left in Charge" - - - - - Edwin Bale.
105. A Nude Girl, with a basket of coral - - W. S. Coleman.
172. "Waiting for the Skipper" - - - E. Bale.
248. "The Sorceress" - - - - - C. Maccari.

SCREEN 11.

154. A Spanish Muleteer - - - - - W. K. Keeling.
181. Head of a Girl - - - - - - W. C. T. Dobson, R.A.
135. An Italian Peasant - - - - - Miss Beresford.
258. Head of an Egyptian Girl - - - E. Lundgren.



INDUSTRIAL ART AS APPLIED TO PEACE.
Design for a fresco in the Victoria and Albert Museum.
By the late Lord Leighton, P.R.A.

Facing page 27.

Facing page 27.

INDUSTRIAL ART AS APPLIED TO WAR.

Design for a fresco in the Victoria and Albert Museum
By the late Lord Leighton, P.R.A.

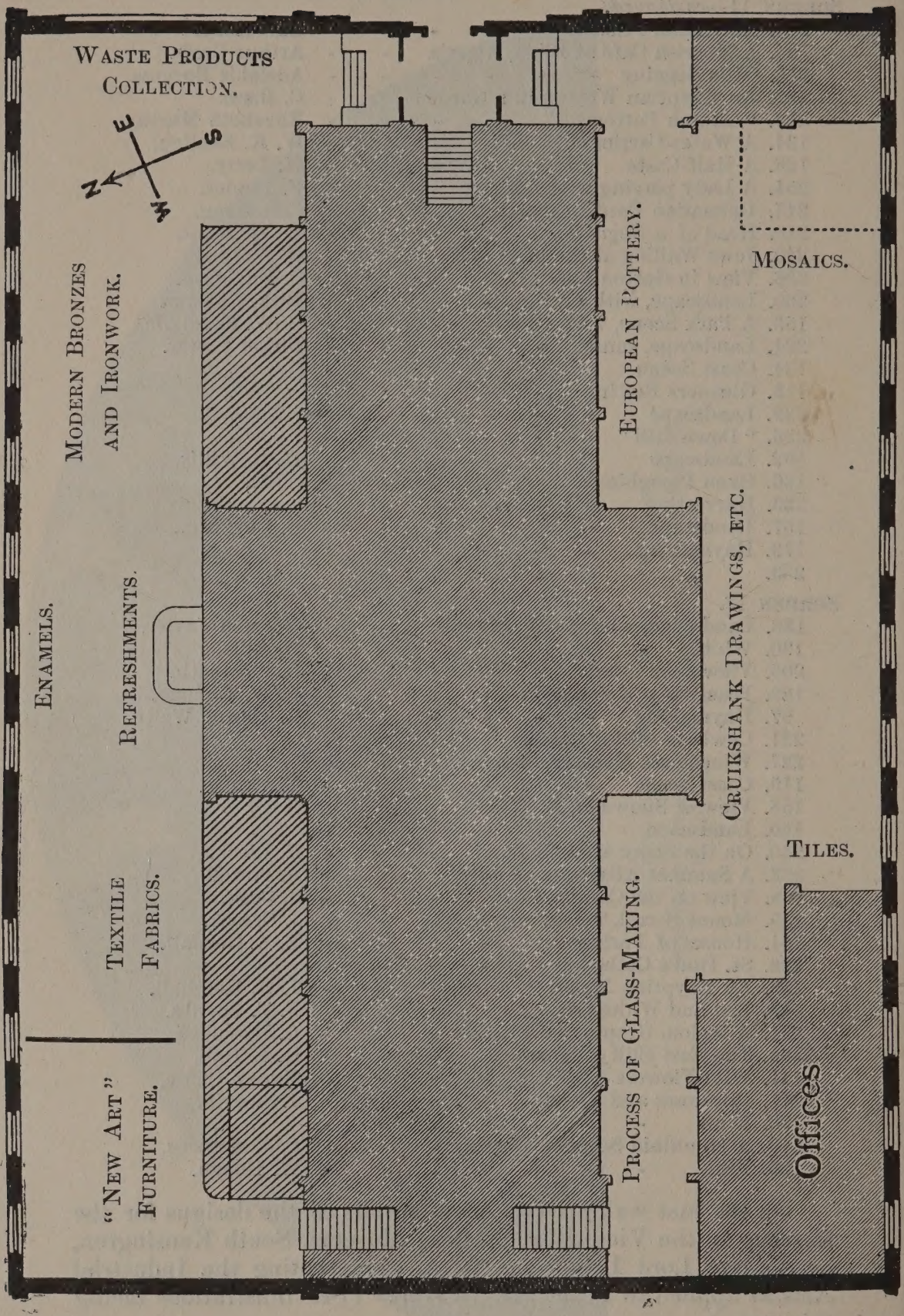
SCREEN 11—*continued.*

246. An Italian Peasant - - - - - Carl Haag.
125. A Moorish Café at Blida, Algeria - - Arthur Croft.
215. Girls Begging - - - - - - Adelaide Burgess.
252. An Egyptian Woman in a Garden - - C. Biseo.
218. "Church Patronage" - - - - Elizabeth Murray.
134. A Water-Carrier of Seville - - - W. K. Keeling.
128. A Half-Caste - - - - - - H. Terry.
254. A Lady playing with a kitten - - - F. Linder.
245. Dalmatian Bard Declaiming - - - Carl Haag.
210. Head of a Negro - - - - - W. H. Hunt.
240. Jews Wailing at the Wall of the Temple - C. Werner.
236. View in Gatton Park - - - - C. Davidson.
230. Landscape, with Cattle - - - - Birket Foster.
155. A Park Scene, with Deer - - - - C. W. Radclyffe.
224. Landscape, sunset - - - - - Birket Foster.
124. Coast Scene - - - - - - ,,
113. Gleaners Resting - - - - - ,,
229. Landscape - - - - - - ,,
226. "Down Hill" - - - - - - ,,
102. Landscape - - - - - H. B. Willis.
166. Oxen Ploughing - - - - - ,,
223. Harvesting - - - - - - ,,
157. Landscape - - - - - - C. Davidson.
173. Haymaking - - - - - - ,,
233. ,, - - - - - - - ,,

SCREEN 12.

188. Landscape, with Rustic Figures - - Norman Tayler.
190. Whitby - - - - - - - - E. Ellis.
205. View near Crieff - - - - - C. Woolnoth.
139. Peasants at a Fountain - - - - F. W. Topham.
97. Haymaking - - - - - - R. Thorne Waite.
221. Cowboys calling Cattle - - - - ,,
227. Winchelsea Marshes, Sussex - - - ,,
119. Coast Scene - - - - - - T. Danby.
158. View of Snowdon, N. Wales - - - ,,
160. Landscape - - - - - - ,,
250. On the Shore at Heligoland - - - E. Rieck.
222. A Summer Afternoon in Surrey - - A. Powell.
189. View on the Cornish Coast - - - S. Cook.
185. Mount Sorrel, Leicestershire - - - J. Orrock.
184. Houses of Parliament - - - - E. A. Goodall.
186. St. Paul's Cathedral - - - - - ,,
132. An Egyptian Muleteer - - - - J. H. Henshall.
183. Red and White Grapes - - - - F. T. Baynes.
241. A Melon, Grapes and Peaches - - - C. Rosenberg.
236a. The East Cliff at Hastings - - - G. L. Hall.
111. Wild Flowers - - - - - - Marian Chase.
211. Primroses and Violets - - - - J. Sherrin.
180. Fruit - - - - - - - - ,,
249. A Mountain Scene in Norway - - - C. Rosenberg.
196. Fruit - - - - - - - - W. Hough.

On the east wall are two photographs of the designs for the frescoes in the Victoria and Albert Museum, South Kensington, by the late Lord Leighton, P.R.A., representing the Industrial Arts as applied to Peace and to War. (*See* illustrations facing this page.)


Waste Products Collection.
E
S
N
W
Modern Bronzes and Ironwork.
Enamels.
Refreshments.
Textile Fabrics.
"New Art" Furniture.
European Pottery.
Mosaics.
Cruikshank Drawings, etc.
Tiles.
Process of Glass-Making.
Offices
Cambridge Road.
Scale of Feet
10 5 0 10 20 30 40 50 60 70 80 90 100

NORTH BASEMENT.

Descending the stairs on the left near to the Entrance of the Museum, the visitor will first enter a room containing examples of modern Continental furniture exhibited at the Paris Exhibition of 1900, and presented by Sir George Donaldson. This furniture displays characteristics of an existent phase of design in European Art applied to purposes of utility.

Arranged in order from west to east are the following objects :—

Embroidered costumes of the 18th century.

Hungarian male costumes, and the dress of an Icelandic bride.

Modern Russian embroidery and brocades.

A case of ecclesiastical embroideries.

Italian and French embroideries and textiles.

Examples of lace of various nationalities.

Chinese robes and textiles.

A case of Chinese models in soapstone.

On the wall a bas-relief, "The Hours leading forth the Horses of the Sun," by Alfred Brown; near by two statues by the same artist.

Objects in ivory and in wax,—some by R. C. Lucas.

Maiolica Jardinière by Minton and Co.

Cases containing modern metal-work and enamels.

Near the refreshment bar, a modern alabaster chimney-piece with Wedgwood "jasper ware" plaques.

A case containing Indian arms and armour and models of handicraftsmen at work.

Two cases of Oriental metal-work.

Statuettes by Baron Marochetti.

Bronze figures from the Dixon Bequest.

A bronze stove and three fire grates designed by the late Alfred Stevens.

A pair of wrought iron gates, modern Viennese.

Two cases containing medals commemorative of exhibitions, &c.

Cases of objects illustrating the utilisation of waste products.

Ancient Roman stone coffin, given by T. K. Bros, Esq.

SOUTH BASEMENT.

Steps on the right near the Entrance lead down to the South Basement.

Here, opposite the Offices, is a case showing the process of glass making. Along the wall are large vases of various materials. Further eastward there are specimens of Beauvais and Gobelins tapestry (*see* illustration facing this page), and a large panel of enamelled earthenware of Japanese design and French manufacture.

Against a pier is a case containing specimens of modern Egyptian pottery.

Along the wall on the left is a collection of Coleoptera (beetles), shown in cases and arranged by the late Andrew Murray according to their geographical distribution.

Some of the specimens which may be mentioned are, the Tiger, the Bombardier, the Water, the Devil's Coach-horse, the Stag, the Sacred Beetle of Egypt, the Cockchafer, the Goliath, Rosechafer, Firefly, Click and Diamond Beetles, Glow-worms, Weevils, and Turnip Flies.

At the end of the collection of beetles are diagrams showing the distinctive features of the different families of these insects, together with drawings of their larvæ.

The bays on the right, from west to east, contain the following objects :—

No. 1.—Cases of Prize objects from Society of Arts Competition, and Cyprian pottery. English, Spanish and Portuguese tiles.

No. 2.—A series of water-colour paintings executed by Louis François Cassas to illustrate "Voyage Pittoresque et Historique de l'Istrie et de la Dalmatie," 1802, acquired under the Ashbee Bequest. Case of Watcombe and other terra-cotta.

No. 3.—Porcelain mantle-piece, Sèvres, early 19th century. Engravings. Cases of Etruscan and other pottery.

Nos. 4 and 5.—Drawings by George Cruikshank, including sketch for the "Worship of Bacchus," in the National Gallery. A series of engravings of the "Industrious and Idle Apprentices," by Hogarth, lent by V. J. Moulder, Esq.

No. 6.—Cases illustrating the manufacture of crown and sheet glass. Diagrams of beetles, &c., on screens.

No. 7.—Specimens of Florentine and other mosaics, terra-cotta and marble panels. Case of Chinese pottery and enamels.

On the wall between the windows are modern French tiles.

A wall case on the left at the east end contains examples of modern pottery arranged in the following order from west to east :—English, French, Russian, Italian, Spanish, Scandinavian.

Facing page 30.

TAPESTRY. MODERN FRENCH (GOBELINS).
Copy of "The Visitation," by Ghirlandajo.
No. 185—1881.